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ABSTRACT

As an aid for teachers in instruction planning, a detailed English course of study is presented. Course goals and philosophies for each of three sections: Composition; Language; Literature are given. Each section includes: Aims, Instructional Materials, Suggestions. (NF)

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ENGLISH

ROCHESTER PUBLIC SCHOOLS
ROCHESTER, MINNESOTA

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A Course of Study in

ENGLISH

for

Grade Twelve

Rochester Public Schools
Rochester, Minnesota
1971

Dr. J. A. Kinder, Superintendent of Schools
Dr. Fred King, Director of Instruction

CS 200 128

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PHILOSOPHY:

"It is the philosophy of the Rochester Public Schools to set up learning experiences and situations that will enable the student to develop his whole being to the maximum of his ability."

GOALS:

The attainment of this philosophy centers around these goals;

To stimulate a desire to learn
To help the child master the basic skills of learning
To develop the ability to work and play with others
To promote emotional stability and strengthen wholesome moral and spiritual behavior
To learn his capabilities and limitations
To develop and strengthen his ability to meet and solve problems of life
To contribute something worthwhile to society
To develop habits conducive to healthful and happy living
To develop worthy use of leisure time
To develop a sympathetic understanding and an awareness of the problems of the community, the nation, and the world
To develop a civic responsibility and be an active member of society
To develop an appreciation for the wise use and conservation of resources
To develop self-discipline
To develop a consciousness of personal grace and charm

Statement of philosophy
and goals accepted by
the Summer Workshop

MESSAGE TO TEACHERS

This English course of study was written by a dedicated staff who felt that our total English program should have a new look.

The new look provided is the result of four years' effort of our English teachers, during which time they examined all materials available, experimented with new programs, and sought the advice of experts in the field.

The result has been this course of study which should be your guide to planning your instruction. In each instance you are given many options for teaching the concepts herein. Within those options you are free to plan your methodology.

In the next few years, experiments in organization for English instruction will be held in various schools. Before such experiments are begun, agreement must be reached among the members so affected by change. The trend is toward shorter courses in English with more flexibility for student choice. This trend should be reflected in your plans for experimentation. Performance objectives should be stated in your planning where you feel such an approach will be profitable to you and your students. In all cases evaluation criteria should be built into reorganization of your curriculum. The limits of content in such changes will be this course of study, unless such permission be granted by joint agreement between the department and administration.

I wish to thank personally our co-chairmen, Ted Kueker and Bob Robinson, and those who worked with them as listed below. Continuing efforts will be made to keep this guide up to date.

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The English Course of Study cover, prepared by John Marshall High School art teacher David Grimsrud, illustrates the four concepts which are the basis for studying literature in the Rochester high schools:

1. Man in relation to himself

2. Man in relation to his fellow man

3. Man in relation to nature and his environment

4. Man in relation to a supreme being

The first concept is illustrated by "The Cry," by Edvard Munch; the second by "Family," by Henry Moore; the third by "Blast II," by Adolph Gottlieb. The creator of "Celtic Cross," which illustrates the fourth concept, is unknown.

PHILOSOPHY FOR THE COMPOSITION CURRICULUM

It is the basic assumption of this committee that growth in language skills is cumulative in nature. This growth results from sequential and purposeful writing and speaking by the student and direct teaching and evaluation by the teacher. The high correlation between innate intelligence and ability to write indicates that not every student will become a highly skillful writer. However, through writing the student learns the skills of acute observation and careful thinking and can become a fairly competent writer of exposition if not of imaginative prose.

Although each of the concepts and types of composition presented in this course of study must be taught and reinforced, flexibility is afforded by a variety of available materials and teacher imagination. Teachers must realize that a progression in the quality of work done is more important than the quantity of work done.

Junior High:

The student of average or above average intelligence is expected to develop the ability to organize precise sentences, to group sequential ideas for oral and written compositions, and to write single paragraphs of narration, description, and exposition.

Senior High:

Every student should be able to write a well-constructed paragraph. The student of average or above average intelligence is expected to develop the ability to write multi-paragraph themes of narration, description, and exposition. In addition, he should acquire a knowledge of stylistic devices.

This course in oral and written composition is designed for all students except those provided for by the slow learner curriculum. Assignments given to develop ability in each area of composition must be appropriate to the ability level of the student who is expected to fulfill the requirement. All assignments should be challenging, yet they should assure the student of some degree of success.

THE COMPOSITION PROGRAM IN LITERATURE

Composition should be taught as part of an integrated program, not as an isolated activity. Reading, writing, speaking, listening, and appreciating literature should reinforce each other in a spiral logical natural manner.

Literature can help the student over the barrier of having nothing to say. To have something to say, the student must think. To think, he must be stimulated. The teacher, by asking well-chosen questions related to the literature, can aid in application of the thought process through which the student, once stimulated, goes on to organize and present his ideas in a logical, coherent manner.

Composition ability is aided by close reading. If the student is required to

take a close look at the literature, he has to analyze and evaluate it in ways that reading alone cannot accomplish. Such an experience in composition sharpens perception and understanding and requires the student to organize and state his thoughts and feelings about what he reads.

Also, by using short selections for analysis, the teacher can help the student develop an understanding for the rhetorical devices authors use to make their communication as effective as possible.

RELATIONSHIP OF GRAMMAR, USAGE, AND MECHANICS TO COMPOSITION

> The evidence of research clearly indicates that . . . there is no necessary correlation between understanding of grammatical science and effectiveness of expression and correctness of usage. The evidence is clear in the second place that the teaching of systematic grammar is not a satisfactory substitute for the teaching of English usage or of effective expression. The goal is the formation of habit. The effective use of English is, in general, best taught by continuous practice in the use of language in meaningful situations.
>
> "Teaching Languages as Communication" by Dora V. Smith, English Journal, March 1960

The study of grammar is an entity, justifiable as an academic study in itself. It can, moreover, help the student develop an appreciation of the possibilities for expansion and manipulation of our language patterns. Through experimentation in expanding sentences, the student will develop an awareness of the beauty of sentence structure in works of well-known authors and will see the possibilities for variety in his own writing.

The student should be aware of the relationship of standard usage and good mechanics to good writing. For example, since punctuation is an important aid in translating thought to written expression, it is best taught as an integral part of written communication. Practical application is more meaningful than rule learning.

VOCABULARY GROWTH

Continual work with diction by reading, by using the thesaurus and the dictionary, by practicing new words in speech, and by writing will make word choice a natural and familiar part of the thinking process. A good vocabulary does not mean using big words exclusively, but does mean using words most appropriate to the situation.

AN AUDIENCE FOR ORAL AND WRITTEN COMPOSITION

One characteristic of good writing and speaking is its appropriateness to the audience for whom it is intended. Just as a speaker always directs his words to an audience, the writer communicates his thought to someone. Although the

student may sometimes write for his own satisfaction, he should be aware that he is writing to be read and that he has a receptive reader who is genuinely concerned with what he has to say.

The student should be given many opportunities to write and speak for audiences other than the teacher. He should be encouraged to write for publication and contests, and to send the letters he writes.

SHORT VERSUS LONG COMPOSITION

Compositions of one to five paragraphs, written at frequent intervals, are more effective than longer compositions. Studies reveal that the assignment of short compositions results in better handling of subject matter, fewer mistakes in grammar, more legible writing, neater papers, and willingness by the student to comply with the assignment. The following reinforce this premise:

1. The student can be given more frequent writing assignments.
2. The student is far more responsible to the assignment that stresses quality for quantity.
3. The student will be less likely to repeat errors in a short theme.
4. The student will be more likely to meet with success in writing short compositions.
5. The student will be able to revise short papers more easily.
6. The student will learn to be concise and to choose topics which are very specific.
7. The student will have themes evaluated more frequently.
8. By writing the basic five-paragraph theme, the student will gain adequate experience with the basics of form, unity, continuity, sentence structure, diction, and tone to enable him to write more complex papers.

IMAGINATIVE OR CREATIVE COMPOSITION

Imaginative composition or creative writing is important. This type of writing should be done as much as possible, but never in the junior high school at the expense of personal writing nor in the high school at the expense of exposition. A teacher should make every effort to free creative talent, but he should never penalize a student who lacks ability to write imaginatively.

Although a high school student needs the discipline of exposition, he should be encouraged to write creatively. Because creative writing is unique, subjective, and often very personal, it is not only difficult to teach but almost impossible to judge. Therefore, this type of writing should be evaluated rather than graded.

IMPROMPTU AND EXTEMPORANEOUS COMPOSITION

Impromptu and extemporaneous composition at all grade levels gives the student practice in thinking and organizing ideas quickly, in meeting everyday situations, in writing themes similar to those required on job and college applications, and in writing themes under circumstances similar to those of a college English placement examination.

IN-CLASS WRITING

With in-class writing, all the basic planning and composing is done in the classroom under the teacher's supervision. After the class has been given an overview of the assignment and detailed instructions on each step of the composing process, each student has the time and place for the sustained effort required in preparing a composition. In addition, the teacher has time to assist each student by guiding him, through inductive questions, to solve his own composition problems. The teacher-student relationship is enhanced as a student responds to the personal interest the teacher shows in his work. When the teacher observes a common difficulty, he has the opportunity to help the entire class. With the assignment made clear and adjusted to the student's ability and with time for diligent work, the student should produce a better composition.

EVALUATION

A completed assignment should be followed by prompt evaluation. Comments should be adjusted to the assignment and to the individual student, inducing him to recognize his strengths and to correct his weaknesses. A paper should be evaluated on the basis of what the student has been taught about writing, not just on the basis of mechanical proficiency. The most effective way to evaluate is the student-teacher conference.

REVISION

Revision should be a learning experience. Revision of the rough draft should precede the submission of any formal composition. As a general rule, revision following evaluation should be completed before a subsequent composition assignment is given. Total rewriting may not be necessary.

Each student must be taught the techniques of profitable revision. He must also be taught that revision should be done objectively, as an integral and creative part of the total writing process, and should be done before a composition is edited and proofread. The composition and revision should be filed in the composition folder.

WRITING FOLDERS

A writing folder should be provided for each student and kept in the English classroom. Representative composition assignments should be filed in cumulative order and should be easily accessible to the student, providing him with the opportunity to avoid previous weaknesses and to build on strengths. The folder should also be available for student-teacher conferences, parent conferences, and the department chairman. Contents of the folder shall be returned to the student at the end of the school year.

PHILOSOPHY FOR THE LANGUAGE CURRICULUM

The limits of man's language are the limits of his world. Language is a human invention through which man reveals his behavior. Because the language is the unifying ingredient in the English curriculum, each student should acquire a perspective of and an appreciation for language.

Language is a medium through which inductive learning takes place. A student learns and retains information and rules best when there is an element of self-discovery and self-generation in the thought process.

GOALS OF LANGUAGE STUDY

The student should gain a basic understanding of the concepts in the curriculum:

Language is symbolic.
Language is a system.
Language is speech.
Language has a traceable history and is constantly changing.
Language operates on various levels.

Language concepts are acquired gradually and must be reviewed and reinforced. Language instruction should be functional and applicable to the needs of the student, with emphasis on oral participation for the less able student.

LISTENING AND SPEAKING

The student at the junior and senior high school needs practice in oral composition. Because modern methods of communication rely heavily on the spoken word, it is imperative that each student learns to listen to the language and to speak the language well.

Listening techniques must be <u>taught</u>. Each student should be involved in situations which motivate him to listen purposefully.

USAGE

The student should be aware of the levels of usage and use them appropriately. Because standard English has economic and social advantages the student should become familiar with and have a use of the dialect which has the widespread approval of people in positions of influence and leadership. He should also know that as the expectations of society change, so will usage.

GRAMMAR

The student should be familiar with the phonology, syntax, and semantics of our language. The study of grammar should make the student aware of the choices open to him in developing sentence variety, conciseness, and effectiveness of expression.

VOCABULARY AND SPELLING

The student should learn how words undergo changes in meaning and should recognize the power of words and use them forcefully. For vocabulary growth and spelling the student should study the ways by which English words are made. He should learn spelling through morphology and phonology.

MECHANICS

Conventions of mechanics should be taught in relationship to composition. Emphasis should be on the clarification that mechanics gives to sentence meaning rather than on mere rule learning.

PHILOSOPHY FOR THE LITERATURE CURRICULUM

Growth in literary skills is sequential and cumulative. Understanding of subject matter precedes sensitivity to form and style; analytical skill aids in developing discrimination in taste. Every expanding skill rests on a firm basis of comprehension and application of previous learning.

A well-planned program of literature consists of a judicious balance between writings of universally acknowledged merit and comtemporary writings of literary merit (including student work) that offer insights into current problems and vital issues.

Literature helps an individual to mature by involving him in vicarious experiences of life. It brings out personal potentialities and leads him toward his full status as a human being.

The study of literature encompasses the humanistic dimension, genre, and multiple levels of meaning. The humanistic dimension deals with ideas that have engrossed men over the centuries: the relationship of man to himself, of man to his fellow man, of man to nature and environment, and of man to a supreme being. Genre contributes meaning to the work or controls the meaning of the work in special ways, so that the consideration of form in general and of forms in particular becomes a necessary part of the curriculum in literature. Meaning exists in a literary work on multiple levels, but no one meaning can be totally isolated from the other levels within a work.

GOALS

Every student should understand and appreciate literature for its humanistic values. He should develop, inductively, an awareness of his relationship to the spectrum of human experience, be familiar with the various genre, and recognize various levels of meaning.

ASPECTS OF LITERATURE

I. The Humanistic Dimension of Literature

The serious writer is concerned with the relationship of man to himself, to his fellow man, to nature and his environment, and to a supreme being. Each of these areas contributes to and interacts with the others to influence the character, desires, and aspirations of man. Separation of the areas simplifies analysis, promotes understanding, and facilitates teaching. It is essential to realize the inseparability of the four aspects of man's environment.

A. Man's relationsip to himself

One of the most important relationships developed by the author involves man's awareness of himself - his strengths and his weaknesses, his triumphs and his failures, his actions and his inactions. How does

man react psychologically to intense isolation or extreme torture? How is he affected by environmental changes such as the movement from the country to the city? These are the kinds of questions the reader must attempt to answer within the limits of his personality and background.

B. Man's relationship to his fellow man

The conflict existing between individuals or between the individual and society is a dominant theme. If a reader brings some knowledge of the dynamics of social structure to his reading, he will better infer the concepts which are basic to a writer's thesis. A knowledge of culture as a determining factor which influences behavior and thought supplies a background which enables a reader to be sympathetic to values different from his own.

C. Man's relationship to nature and his environment

Concepts centering on man and his relationship to the physical world are developed by examining problems such as: What physical abilities enable man to adapt to conditions imposed by location? How does exposure to various physical conditions influence the growth of character and personality? Why do the effects of similar experiences vary from one individual to another? How has man through the ages viewed nature? More complex problems arise when the focus changes to that part of the physical world which is man's own creation. This part of the physical environment is frequently the subject of protest literature.

D. Man's relationship to a supreme being

For thousands of years man has sought answers to such questions as: How was the world created? Why are we here? Who am I? Man attempts to answer these questions by creating myths and by exploring his relationship to a supreme being through other literary types.

II. Genre

Genre distinctions are useful but rather arbitrary ways to classify literary works. The development of new forms together with important shifts in the bases of critical theory has altered the concept of genre. Genre is a category of artistic composition characterized by a particular style, form, or content.

III. Levels of Meaning

Meaning exists on primary and secondary levels in a literary selection. On the primary level, the reader is involved with understanding events, relationships among characters, and relationships between the character and his environment. On the secondary level, the reader must be aware of figurative language, tone, and theme.

ORAL READING

Oral reading by the teacher and the student is essential for promoting appreciation of literature and sensitivity to language. Though a student learns to read literature silently and though this is economical in terms of class time, oral reading can be a valuable experience which cannot be supplied by either the phonograph or the tape recorder.

LITERARY TERMS

The teacher at each grade level has a responsibility for making a student aware of literary devices where they are readily observable and significant to a work. What is important is the effectiveness of the technique on the total impact of the selection, not the term itself. Reinforcement in future selections will enable a student to see structural and stylistic elements as avenues to understanding and deeper appreciation of literature.

SENIOR HIGH SCHOOL LITERATURE PREFACE

All literature selections and genre are grouped into the four humanistic dimensions with some selections included in more than one category. Each dimension and genre contains selections which are within the ability range of any of our groups. The teacher should select from each of the four categories, including materials which demonstrate or illustrate the literary skills and concepts to be introduced and which are appropriate to the student's ability. The teacher must plan his own teaching units within the categories and is not required to teach specific titles or authors, except that Shakespearean plays are required at grades ten and twelve and excerpts from The Odyssey are required at grade ten.

Literature selections may differ from those indicated in the guide provided (1) that the selection is appropriate for that grade level, (2) that the selection is not reserved for another grade level, and (3) that the general objectives are met.

COMPOSITION

GRADE TWELVE

Title	Location	Supplementary Materials
Advanced Composition: A Book of Models for Writing	classrooms	
Adventures in English Literature	classrooms	
Adventures in Modern Literature	classrooms	
English Grammar and Composition: Complete Course	classrooms	
Essays: Old and New	Mayo IMC	
How to Write Your Term Paper	classrooms, ERC	SRA Writing Laboratory - Unit XI (JM IMC)
Huck Finn (a casebook)	IMC	
Introductory Readings in Literary Criticism	JM IMC	
Language and Reality	IMC	
Modern Composition: Book Five	Mayo IMC	
1,000 Ideas for English Term Papers	JM classrooms	
On Writing by Writers	IMC	Filmstrip: Tips on Writing the Short Story (JM IMC)
On Writing by Writers - Teacher's Manual	IMC	Films: Run, Timepiece, The Story of A Writer: Ray Bradbury (rental)
Patterns of Exposition	Mayo IMC	SRA Writing Laboratory - Unit VIII (JM IMC)
Pickett at Gettysburg (a casebook)	IMC	
Reasoning and Argument	IMC	Transparencies: SRA Writing Laboratory Unit X, "Persuasion and Argument," "An Introduction to Discussion" (JM IMC)
Satire: Theory and Practice	IMC	Transparencies: "A Focus on Satire" (JM IMC)
Writing About Poetry	JM IMC	
Writing Prose: Techniques and Purposes	Mayo IMC	
Writing Themes About Literature	IMC	

ORAL AND WRITTEN COMPOSITION:
DESCRIPTION

DESCRIPTIVE ESSAY

SKILLS: Using style and tone discriminately in the descriptive essay

AIMS: To develop further in ability to write descriptive essays

To use personal observation as the basis for expression

To read and analyze descriptive essays, particularly for style and tone

To consider style as an important aspect of descriptive essays

To regard titles as useful adjuncts to descriptive writing

EMPHASIS: Descriptive writing is reinforced at this level and should result in a polished essay.

INSTRUCTIONAL MATERIALS:

Advanced Composition, Warriner (Part I: "Description")
Adventures in English Literature (Laureate edition, pp. 285, 725, 728, 752)
Adventures in Modern Literature (fourth edition, pp. 427, 436, 443)
Essays: Old and New, Jameson (pp. 206, 366, 337, 377)
Patterns of Exposition, Decker (Section Nine)
SRA Writing Laboratory - use as needed
Writing Prose: Techniques and Purposes, Kane and Peters (pp. 200, 204, 207, 210, 214, 217, 221, 225, 228, 232)

SUGGESTIONS: Students should read examples of descriptive essays and discuss the style and tone of each. Numerous selections are indicated by page numbers following the titles listed above.

Advanced Composition offers analysis of essays and numerous suggestions for writing descriptive essays.

Each student ought to be able to write one polished descriptive essay before progressing to the expository essay.

ORAL AND WRITTEN COMPOSITION:
DESCRIPTION

PERSONAL AND IMAGINATIVE WRITING

SKILLS: Using style and tone in personal and imaginative writing

AIMS: To appreciate the creative process

To reinforce understanding of descriptive writing

To create description in original forms

To read what other writers have said about the creative process and to apply the knowledge gained by writing descriptive works

To learn to make use of tone in titling original work

EMPHASIS: This type of writing is reinforcement of earlier work. At this grade level, stress is on developing style and tone and on appreciating the creative process.

INSTRUCTIONAL MATERIALS: On Writing by Writers, West
SRA Writing Laboratory, Unit VIII

SUGGESTIONS: Sections by Boyle, Stryk, and Carruth in Lesson III in On Writing by Writers are particularly useful for teaching poetry writing. Other sections of the book are also useful to the creative writer.

Use of titles should be required.

A part of the poetry unit here probably should include haiku.

ORAL AND WRITTEN COMPOSITION:
NARRATION

PERSONAL AND IMAGINATIVE WRITING

SKILLS: Using time, place, point of view, and point of emphasis in writing narrative prose and poetry

AIMS: To use point of emphasis in creative writing

To analyze narratives particularly for the author's use of time, place, point of view, and point of emphasis

To read and draw conclusions about the creative process

To express ideas in narrative form

To reinforce understandings about the narrative form

To relate the process of revision to creative efforts

To draw relationships between the study of literature and the writing of prose and poetry

To write effective titles

EMPHASIS: This unit is essentially reinforcement of materials and writing processes begun earlier. Stress at this grade is on the point of emphasis and on study of various authors' points of view about the creative process.

INSTRUCTIONAL MATERIALS:

Advanced Composition, Warriner (Part III: "Narration" pp. 310-325
English Grammar and Composition, Warriner (pp. 441-463)
On Writing by Writers, West
Patterns of Exposition, Decker (Section Ten)
Teacher's Manual for On Writing by Writers, West
SRA Writing Laboratory, Unit VIII
Film: Run - to stimulate writing and discussion (rental: Brandon)
Film: The Story of a Writer: Ray Bradbury (rental)
Film: Timepiece - to stimulate writing and discussion (rental: Brandon)
Filmstrip: Tips on Writing the Short Story, from the series of filmstrips "Fresh Perspectives in Composition"

SUGGESTIONS: Especially recommended are Lessons I, V, and VIII in On Writing by Writers and Lesson III of the Teacher's Manual. Suggested above are several models for students to read and discuss, but the teacher is free to substitute other models.

The teacher may offer some of the following as suggestions to stimulate writing:

1. Write a story elaborating on the human interest element behind a news report.
2. Read a parody written by a contemporary poet on the work of an earlier writer (Ogden Nash and Louis Untermeyer have written such parodies) and then write your own parody.
3. Develop a narrative based on this beginning statement: "The last man on earth sat in the empty room. Suddenly there was a knock on the door." From this point, develop the situation with your own ideas.
4. Rewrite "The Pardoner's Tale" in the form of a modern short story. Study Chaucer's techniques in putting the stury across and apply them to your own short story.

ORAL AND WRITTEN COMPOSITION:
NARRATION

SATIRE

SKILLS: Using style, tone, and satiric techniques

AIMS: To relate style, tone, and satiric techniques to the creative process of writing

To express in creative form a narrative comment on problems which need correcting

To examine narrative works of political and social satire for style and tone

To evaluate the effect of variations in style and tone

To interpret narrative works

To use symbolism, implication, and allusion in titles

EMPHASIS: Satire is stressed at grade twelve where all students will be expected to do some expository writing about satire. Students, especially those with creative interests and abilities, ought to be given an opportunity to write some original narrative satire.

INSTRUCTIONAL MATERIALS: Materials listed with satire sections in the literature unit
Transparencies: "A Focus on Satire"

SUGGESTIONS: Although this unit is labeled narrative writing, most of the materials are included in various categories of the literature curriculum for grade twelve. It seems most likely that this writing unit should be the culmination of a unit on satire.

Have students read and evaluate specific examples of political and social satire in world literature and from the modern mass media, examining them specifically for style and tone.

Students who choose to write original satire might wish to employ the style of a particular satirist.

If students do not feel capable of writing some original satiric narrative, they might do some other creative satiric project in another medium.

ORAL AND WRITTEN COMPOSITION:
EXPOSITION

THEME OF DEFINITION

SKILLS: Using various types of definition

AIMS: To learn the purpose and value of a dictionary definition

To learn the purpose and value of an encyclopedia definition

To study models of essays of definition for style and structure

To build from the above to the writing of a theme of definition

EMPHASIS: This sequence should build from the dictionary definition to the encyclopedia definition and eventually to the essay or theme of definition.

INSTRUCTIONAL MATERIALS:
Advanced Composition, Warriner (Section Three: "Elementary Exposition: Definition")
Introductory Readings in Literary Criticism, Steward and Burkett (pp. 43, 54, 66, 73)
Patterns of Exposition, Decker (Section Seven)
SRA Writing Laboratory, Unit IX
Writing Prose: Techniques and Purposes, Kane and Peters (pp. 97, 100, 104, 107, and 111)

SUGGESTIONS: The teacher should determine the point of departure for each class. It is recommended that an assignment based on one of the simpler definition assignments in the Warriner book be used as a "measurement" assignment.

The low ability student should not be expected to write an essay of definition but should work with paragraphs of definition.

ORAL AND WRITTEN COMPOSITION:
EXPOSITION

THEME OF PROCESS

SKILLS: Using cause to effect, induction, deduction, and analogy to develop a theme of process

AIMS: To reinforce understanding and use of induction in organizing a theme of process

To reinforce understanding and use of deduction in organizing a theme of process

To reinforce understanding and use of cause to effect to develop a theme of process

To become aware of the use of analogy in organizing a theme

To develop skills in writing the five-paragraph theme

To read and analyze models of the various methods of organization in order to gain an understanding of those methods

To learn to explain a process

To learn to use titles effectively

EMPHASIS: Cause to effect, inductive and deductive methods of organization have been taught before. The analogy is introduced and stressed at twelfth grade and students should write at least one essay using this method of organization.

INSTRUCTIONAL MATERIALS:

Advanced Composition, Warriner (first edition, pp. 145-180, 287)
Adventures in English Literature (Laureate edition, p. 743)
Patterns of Exposition, Decker (Sections Four, Five, Six, and Eight)
Modern Composition: Book Five, Stegner, Sauer, Hach (p. 20)
SRA Writing Laboratory - selected units as needed
Writing Prose: Techniques and Purposes, Kane and Peters (pp. 127-196)

SUGGESTIONS: Since all four methods of organization are treated as part of the reasoning and argument unit, it seems logical that this writing unit be taught in conjunction with that unit.

ORAL AND WRITTEN COMPOSITION:
EXPOSITION

REPORTS AND ANALYSES

SKILLS: Using details and examples; using an informal style

AIMS: To read and analyze examples of reports and analyses

To learn to use details and examples to enliven reports and analyses

To develop abilities in writing the five-paragraph theme

To develop an informal style in dealing with somewhat technical material

To learn to use titles effectively

EMPHASIS: Students have worked with the use of details and examples at other grade levels. The emphasis here might be on developing an informal style in writing reports and analyses.

INSTRUCTIONAL MATERIALS: Advanced Composition, Warriner (pp. 181-244)
Patterns of Exposition, Decker (Section One)
SRA Writing Laboratory, Units II, IX, and X

SUGGESTIONS: Some of the materials listed in this unit may be used with other units as well. Huff's "How To Lie With Statistics" (p. 215) in the Advanced Composition text would work well with the study of polls in the reasoning and argument unit.

ORAL AND WRITTEN COMPOSITION:
EXPOSITION

CRITICAL THINKING AND WRITING

SKILLS: Understanding argumentation, faulty reasoning, refutation, and persuasion

AIMS:

To arrive at an understanding of the reasoning process through hearing and reading about it

To study the uses of argumentation, refutation, and persuasion

To understand common fallacies in reasoning (e.g. begging the question, black and white thinking, faulty analogy, hasty generalization, irrelevant evidence, neglected aspects, non sequiter, post hoc ergo propter hoc)

To understand various polling and sampling techniques

To understand the steps in the scientific method of investigation

To study language for denotation, connotation, and accuracy

To recognize errors in using denotation, connotation, and accuracy (e.g. glittering generalities, name calling, stereotyping)

To develop the ability to listen objectively to two sides of an issue and, incidentally, to learn the procedures of a debate

To identify various types of appeals (e.g. appeals to experts, appeals to ignorance, bandwagon, testimonials)

To recognize various types of faulty arguments and personal attacks (e.g. argument ad hominem, complex questions, poisoning the well)

To write and present argumentative and persuasive speeches and themes

To arrive at an understanding of how writers have used logic in their works and how the reader reacts to specific types of reasoning

To understand the importance of logic and reasoning in being able to receive and to analyze messages from the mass media

EMPHASIS: This unit builds upon the techniques of persuasion begun at grade ten. At this level the concern is more with the logical appeal than with the emotional appeal.

INSTRUCTIONAL MATERIALS:

Advanced Composition, Warriner ("The Method of Scientific Investigation," Huxley, p. 146)
Advanced Composition, Warriner (Section Six: "Argument and Persuasion")
Adventures in English Literature (Laureate edition, pp. 534, 643)
Adventures in Modern Literature (Fifth edition, pp. 28, 71, 260, 356, 360, 395, 405, 414, 469, 473)
Adventures in Modern Literature (Fourth edition, pp. 472, 482, 502, 505)
English Grammar and Composition: Complete Course, Warriner (pp. 402, 549)
Language and Reality, Postman
Modern Composition: Book V, Stegner, Sauer, Hach (Chapters Five and Six)
Reasoning and Argument, Schneider
Writing Prose: Techniques and Purposes, Kane and Peters (pp. 127-196)
Transparencies: "An Introduction to Discussion"
"Persuasion and Argument"
SRA Writing Laboratory, Unit X

SUGGESTIONS: Much of the work in this unit could well be incorporated with work in the language unit.

The students should practice the use of the techniques learned in this unit in writing and speaking exercises. To practice critical writing students might write letters to the editor of the school paper, local paper, national magazines and producers of television news specials.

ORAL AND WRITTEN COMPOSITION:
EXPOSITION

SOCIAL CRITICISM

SKILLS: Applying critical thinking techniques to writing and speaking critically of society

AIMS: To use critical thinking techniques in exposition

To develop abilities in writing the five-paragraph theme

To read and analyze examples of social criticism and to come to an understanding of techniques used in writing social criticism

To learn to title works effectively

To learn to express social criticism in a logical and effective manner

EMPHASIS: Social criticism is a new concept of writing introduced at this grade level.

INSTRUCTIONAL MATERIALS:

Advanced Composition, Warriner (pp. 286-299, first edition)
Essays: Old and New
SRA Writing Laboratory, Unit X
Films
Newspapers
Periodicals (Reader's Digest, Scope, etc.)
Radio programs
Television programs
Individual titles listed in satire sections of literature curriculum, grade twelve

SUGGESTIONS: Since this unit relies on an understanding of critical thinking, it would most likely follow the unit on reasoning and argument.

Essays of social criticism are often satiric, so it would be possible to teach this unit in conjunction with a unit on satire as outlined in the literature section of this course of study.

ORAL AND WRITTEN COMPOSITION:
EXPOSITION

LITERARY CRITICISM

SKILLS: Applying critical thinking techniques to literary criticism

AIMS: To use critical thinking techniques in exposition

To read and analyze examples of literary criticism and to come to an understanding of techniques used in literary criticism

To learn to title works effectively

To write critical reviews of books, plays, and movies

EMPHASIS: Students have previously done character sketches and reports on specific aspects of literary works. At this level, the emphasis is on study of the review as it appears in anthologies and periodicals and on application of the techniques of literary criticism.

INSTRUCTIONAL MATERIALS:

Advanced Composition, Warriner (Section Eight: "The Critical Essay: Literature")
Adventures in English Literature (Laureate edition, pp. 195, 266, 808)
Essays: Old and New, Jameson (pp. 20, 313)
Introductory Readings in Literary Criticism, Steward and Burkett (pp. 3. 13, and 32)
Writing About Poetry, Knickerbocker
Writing On Literature, Cohen
Writing Prose: Techniques and Purposes, Kane and Peters (pp. 6, 20)
Writing Themes About Literature, Roberts
SRA Writing Laboratory, Unit X

SUGGESTIONS: Students in below average groups should review a single aspect of books, plays, or movies.

Students should be encouraged to write letters to producers of films and television and to write reviews of student-produced plays.

ORAL AND WRITTEN COMPOSITION:
EXPOSITION

REFERENCE WORK

SKILLS: Making effective use of the steps necessary in writing a well-documented research paper

AIMS: To make effective use of the library and reference sources

To learn the proper use of documentation in a research paper

To make proper use of organizing, outlining, and paragraphing

To review the techniques of taking notes, using footnotes, and writing bibliographies

To learn to paraphrase

To learn to make judgments about the worth of material

To learn to judge the authority of works researched

To learn to organize a longer paper

EMPHASIS: This is the culmination of work with the research paper and should result in a polished work. The teacher should not expect this paper until much of the work in literary criticism has been completed.

INSTRUCTIONAL MATERIALS:

English Grammar and Composition: A Complete Course, Warriner (pp. 290-306, 334-351, 464-485)
How to Write Your Term Paper, Yaggy
Huck Finn - a casebook
1,000 Ideas for English Term Papers, Farmer
Pickett at Gettysburg, Laird - a casebook
The Research Paper, Moore (Aspects of English series)
SRA Writing Laboratory, Unit II

SUGGESTIONS: The student may do a detailed study on one well-known character from fiction. Four references in addition to the work in which the character appears should be the minimum requirement.

The student may write a paper in which he compares works of one author, playwright, or poet. Three critical works must be involved in the study (e.g. examine three of Browning's dramatic monologues and determine in each case how the presence of an auditor influences what the character says).

The student may compare the work of one author with the work of another author on a similar theme (e.g. explain the following points maintained in Aristotle's Poetics:

a. the precedence of action over character
b. catharsis of pity and fear
c. a noble man with a flaw

Show how the points above are at work in The Odyssey, Antigone, and the Gospel According to Luke).

The student may compare the views of an author or an earlier age with those of a contemporary author or of contemporary society in general. For instance, the student could relate Sinclair Lewis' views on the small town businessman with current views.

The student of below average ability may do a casebook study rather than the more extensive library reference paper.

Students need not necessarily be limited to doing papers on subjects directly related to work in their twelfth grade English class.

As an alternative to the conventional reference paper, a student who has already demonstrated his accuracy and ability in writing reference papers may do a creative project instead. The student might write a play, a short story, or collection of poems, design the set for a dramatic production or plan the costumes for a dramatic production, for example. In such a case, the student should probably be required to do library reference work and to consult authoritative sources on his creative effort. Some report on the references consulted ought to be included with the creative project.

ORAL AND WRITTEN COMPOSITION:
EXPOSITION

LETTER WRITING

SKILLS: Applying the techniques of the expository writer to writing letters

AIMS: To reinforce knowledge about writing the business letter

To adapt language to use the most accurate words in expressing ideas to a specific audience

To apply critical thinking techniques to writing letters to the editor

To learn to persuade a prospective employer to consider a job application

To gain experience in presenting ideas to the public

To gain familiarity with the editorial sections of newspapers and magazines

To practice writing letters of application

EMPHASIS: Students have written many business letters and have worked on college applications before twelfth grade. In this year students should receive instruction in writing letters of application and letters to the editor.

INSTRUCTIONAL MATERIALS:

Advanced Composition, Warriner (First edition, pp. 157-158)
English Grammar and Composition: A Complete Course, Warriner (pp. 498-514)
Language and Reality, Postman
Modern Composition: Book Five, Stegner, Sauer, Hach (Chapters VI and IX)
Writing Prose: Techniques and Purposes, Kane and Peters (pp. 141, 152, 157, 160)
Application forms from the U. S. Post Office, State Employment Office, and local businesses
Counseling department
Newspapers and periodicals (editorial sections)

SUGGESTIONS: This work in exposition may well be coordinated with the language unit or with the argument and persuasion unit. Students in above average groups might be more likely to need and want instruction in writing letters to the editor, while average and below average would perhaps concentrate more on the letter of application.

ORAL AND WRITTEN COMPOSITION:
EXPOSITION

ESSAY TESTS

SKILLS: Applying the techniques of essay writing to a testing situation

AIMS: To learn to follow directions exactly

To learn to write effective answers to essay questions

To learn to budget time in writing tests

To relate understandings about subject matter to an audience in essay form

To express ideas succinctly in quickly-organized paragraphs

EMPHASIS: Students have been writing essay tests prior to twelfth grade, but it will very likely be necessary to teach many of the techniques of writing essay tests even at this level. Most testing done at this grade ought to be through the use of essays. Students should have some opportunity to write a multi-paragraph answer to an essay test question in grade twelve.

INSTRUCTIONAL MATERIALS: Writing Themes About Literature, Roberts

SUGGESTIONS: Teachers will need to reinforce what students have learned about taking essay tests. Essay answers at this level may often be longer than a single paragraph and should establish knowledge of the factual material ordinarily covered by objective tests.

LANGUAGE

GRADE TWELVE

Title	Location	Supplementary Materials
Adventures in English Literature pp. 46-47, 102-103, 210-211, 270-271, 360-361, 478-479, 600-601	classrooms	Records: "The Changing English Language" 428 Du (Mayo IMC "Documentary History of Broadcasting" 428 D65 (Mayo IMC) "A Word In Your Ear" "I Know What I Like" "Early English Poetry (Read in Old and Middle English)" 821 Du (Mayo IMC) "One Language for One World" (JM IMC) "1,000 Years of English Pronunciation" IMC "Our Changing Language" 428 Ou7 (Mayo IMC) "Readings from The Canterbury Tales" 821 C39 (Mayo IMC) "The Sounds of Chaucer's English" 821 So8 (Mayo IMC)
The Dictionary and the Language	Mayo IMC	
The English Language: A Brief History	JM IMC	
An Introduction of Modern Grammar	Mayo IMC	
Language and Reality	IMC	
Language in Society	Mayo IMC	
Language in Thought and Action	IMC	
The Miracle of Language	IMC	
The Story of Our Language	IMC	Transparencies: Texas transparencies on language (AV office)
The Tree of Language	Mayo IMC	
The Use and Misuse of Language	IMC	
What is Language?	Mayo IMC	

LANGUAGE

CONCEPTS: Language is symbolic.

Language is a system.

Language is speech.

AIMS: To become acquainted with the various ideas of what language is

To recognize grammar as a description of the system, which includes phonology, morphology, and syntax

To accept and use mechanics as a part of the entire system

To awaken curiosity toward language

To develop a healthy attitude toward the English language

To develop an understanding of our fellow man - an understanding which has been hampered by prejudices about his language

EMPHASIS: Reinforce the use of language as a symbol. The symbol as it is used in literature is to be stressed here.

The system is taught at the junior high level. This level will review and reinforce grammatical principles while working with composition.

Speech is taught at every grade level. Activities at this level are dependent upon sequences in the literature and composition units. A natural outgrowth of speech work will be a listening program.

INSTRUCTIONAL MATERIALS:

All About Language, Pei (pp. 3-21)
The Importance of Language, Black (pp. 1-12, 36-50, 72-90)
An Introduction of Linguistic Science, Sturtevant
Language, Sapir (pp. 3-23)
Language and Reality, Postman
Language in Thought and Action, Hayakawa (pp. 23-37, 54-68, 176-198, 214-229)
Linguistics and Your Language, Hall
The Magic and Mystery of Words, Adams (pp. 2-21)
New Aspects of Language: Writing Systems, Frankel
The Origins of Language, Ludovici (pp. 32-38)
The Loom of Language, Bodmer (pp. 169-210)
Semantics and Communication, Condon
Semantics: Studies in the Science of Meaning, Breal
The Story of Language, Pei (pp. 21-28, 121-131, 138-148, 199-205)
Structure of English, Fries

The Treasure of Our Tongue, Barnett
The Tree of Language, Laird (pp. 21-26)
The Use and Misuse of Language, Hayakawa
What Is Language, Frankel (pp. 1-16, 24-25)
Words and Their Ways in English Speech, Greenough and Kittridge

SUGGESTIONS:

LANGUAGE

CONCEPT: Language has a traceable history and is constantly changing.

AIMS: To acquire a basic understanding of the growth and development of language generally, and of English specifically

To become aware of the influences of other languages on the development of English

To understand the standardizing influences of dictionaries, grammars, printing and mass media on the development of English

To recognize the influences such as colonization and exploration which brought about the expansion of the English language

EMPHASIS: Since students have received a basic understanding of the history of language at the tenth grade, only a review of this history is required at the twelfth grade. The emphasis here is placed on the history and development of the English language.

INSTRUCTIONAL MATERIALS:

All About Language, Fei (pp. 93-111)
Comfortable Words, Evans
Development of the English Language, Evans
The Development of Modern English, Robertson and Cassidy
English As Language, Laird
The English Language: A Brief History, Pyles
"Growth of the English Language," Adventures in English Literature Harcourt, Brace and World (Laureate edition, pp. 46, 102, 210, 270, 360, 478, 600, 831)
History of the English Language, Baugh
History of Language, McLaughlin
Language in the Modern World, Potter (pp. 90-109)
Language in Society, Malmstrom (pp. 1-22)
The Miracle of Language, Laird (pp. 23-52, 80-91, 190-223)
Modern English and Its History, Bryant
Origins and Development of the English Language, Pyles
The Origins of Language, Ludovici (pp. 32-38, 142-150)
Our Language and the World, Fei
Slang: Yesterday and Today, Partridge
The Story of English, Fei (pp. 7-133)
The Story of Language, Fei (pp. 29-34, 295-315)
The Story of the English Language (pp. 153-165)
Story of the English Language, Sparke
Time and Culture, Meverhoff
The Treasure of Our Tongue, Barnett (pp. 79-166)
The Tree of Language, Laird (pp. 21-46)
Word Origins Funk
Words and Their Ways in English Speech, Greenough and Kittridge
The World's Living Languages, Muller (pp. 5-46)

"You Americans Are Murdering the Language," Advanced Composition, Warriner (pp. 326-341)

Records:
"The Changing English Language" 428 Du (IMC)
"Documentary History of Broadcasting":
"A Word In Your Ear," "I Know What I Like" 428 D65 (Mayo IMC)
"Early English Poetry: Read in Old and Middle English" 821 Du (Mayo IMC)
"One Language for the World" (JM IMC)
"1,000 Years of English Pronunciation" (IMC)
"Our Changing Language" 428 Ou7 (Mayo IMC)
"Readings from The Canterbury Tales" 821 C39 (Mayo IMC)
"The Sounds of Chaucer's English" 821 So8 (Mayo IMC)

SUGGESTIONS:

LANGUAGE

CONCEPT: Language is made up of social, professional, and regional dialects which operate on various levels.

AIMS: To recognize the use and roles of social, professional, and regional dialects which appear in various works of literature

To recognize the use and roles of social, professional, and regional dialects in use by writers and speakers of contemporary society

To enable the student to better adapt his own speech to a given situation without scorning those who cannot do so successfully

EMPHASIS: Most work with dialects is done in grade eleven. With seniors the emphasis is on the evolution of language and on the techniques used by writers in literature and from speakers and writers in the student's own society.

INSTRUCTIONAL MATERIALS:

The Importance of Language, Black (pp. 13-35)
Language and Reality, Postman
Language in the Modern World, Potter (pp. 162-174)
Language in Society, Malmstrom (pp. 23-65, 126-160)
Language in Thought and Action, Hayakawa (pp. 41-46, 69-100)
Linguistics and Your Language, Hall (pp. 228-242)
The Loom of Language, Bodmer (pp. 487-518)
The Story of English, Pei (pp. 268-295)
The Story of Language, Pei (pp. 171-189, 286-291, 434-441)
The Treasure of Our Tongue, Barnett (pp. 210-294)
The Tyranny of Words, Chase (pp. 58-116)

SUGGESTIONS:

LITERATURE

GRADE TWELVE

Novel	Location	Supplementary Materials
"The Adventures of Huck Finn" selection from Satire: Theory and Practice	IMC	
All Quiet on the Western Front	JM IMC	
A Bell for Adano	JM IMC	
Brave New World	IMC	Tape: Chairman's Office (JM)
"Brave New World" selection from Satire: Theory and Practice	IMC	
Brave New World Revisited	JM IMC	
Brideshead Revisited	Mayo IMC	
A Burnt Out Case	IMC	
Catch-22	JM IMC	
The Collector	JM IMC Chairman's Office (Mayo)	
Confessions of Nat Turner	Mayo IMC	
Crime and Punishment	IMC	Sound filmstrip: "Great Writers series - Dostoevski" (JM IMC)
Cry, The Beloved Country	IMC	
Demian	JM IMC Chairman's Office (Mayo)	
Dr. Jekyll and Mr. Hyde	IMC	
Dr. Strangelove	JM IMC	
Don Quixote	JM IMC Chairman's Office (Mayo)	Film: The Lean and Foolish Knight Rental: Time-Life Films, 4 West 16 Street, New York

Novel	Location	Supplementary Materials
Far From the Madding Crowd	JM IMC	
Fathers and Sons	Mayo IMC	
Five Smooth Stones	Mayo IMC	
Green Berets	Mayo IMC	
Gulliver's Travels	IMC	Record: Gulliver's Travels (excerpts (JM IMC) Record: 820 Sw (Mayo IMC)
Heart of Darkness	IMC	
Henderson the Rain King	JM IMC	
The Invisible Man	IMC	
Jane Eyre	Mayo IMC	
The Listener	JM IMC	
Lost Horizon	JM IMC	
"Mennon the Philosopher" selections from Satire: Theory and Practice	IMC	
The Mouse That Roared	IMC	
Nineteen Eighty-Four	Mayo IMC	
Of Human Bondage	IMC	
The Plague	JM IMC Chairman's Office (Mayo)	
A Portrait of the Artist as a Young Man	Mayo IMC	
Return of the Native	IMC	
The Secret Sharer	IMC	

Novel	Location	Supplementary Materials
The Spire	Chairman's Office (Mayo)	
Steppenwolf	Chairman's Office (Mayo)	
To Have or Have Not	JM IMC	
The Turn of the Screw	JM IMC	
Ulysses	Chairman's Office (Mayo)	Record: Ulysses 782.85 J85 (Mayo IMC)
The Underdogs	Mayo IMC	
Wuthering Heights	IMC	

Drama	Location	Supplementary Materials
Agamemnon	Three Great Greek Plays - JM IMC Seven Famous Greek Plays - Mayo IMC	Sound Filmstrip: "Our Heritage from Ancient Greece" (JM IMC)
All My Sons	Six Great Modern Plays - IMC	
The American Dream	JM ERC	
Anna Christie	Three Plays by O'Neill - JM IMC	
Antigone	Seven Famous Greek Plays - Mayo IMC Sophocles - JM IMC	Sound Filmstrip: "Antigone and the Greek Theatre" (JM IMC) "Our Heritage from Ancient Greece" (JM IMC) Record: "Antigone" (Mayo IMC)
Arms and the Man	Eight Great Comedies - IMC	
Armstrong's Last Goodbye	Chairman's Office - Mayo	
As You Like It	Four Great Comedies - IMC	Filmstrip: "As You Like It" Chairman's Office (JM)
The Balcony	Chairman's Office - Mayo	
The Bald Soprano	Chairman's Office - Mayo JM ERC	
The Beggar's Opera	Eight Great Comedies - IMC	
The Blacks	Chairman's Office - Mayo	
The Burnt Flowerbed	Chairman's Office - Mayo	
Caesar and Cleopatra	Adventures in Modern Literature	Record: 822 Sh1 (Mayo IMC)
The Caretaker	Chairman's Office - Mayo JM ERC	
The Chairs	Four Plays by Ionesco - JM ERC Chairman's Office - Mayo	Record: "The Chairs" (JM IMC)
The Chalk Garden	Laurel British Drama - JM IMC	

Drama	Location	Supplementary Materials
The Cherry Orchard	Great Russian Plays - JM IMC	Film: Encyclopedia Britannica Series (rental) Record: 891.72 C41 (Mayo IMC) Tape: Chairman's Office (mayo)
The Clouds	Eight Great Comedies - IMC	
The Complaisant Lover	Chairman's Office - Mayo	
The Dark is Light Enough	Chairman's Office - Mayo	
The Death of Bessie Smith	JM ERC	
The Devils	Chairman's Office - Mayo	
The Dock Brief	Chairman's Office - Mayo	
A Doll's House	Three Plays by Ibsen - IMC Four Plays by Ibsen - IMC	Film: Encyclopedia Britannica Series (rental) Record: 839.82 Ib7 (Mayo IMC) Tape: Chairman's Office (Mayo)
The Dumb Waiter	Chairman's Office - Mayo JM ERC	
The Emperor Jones	Three Plays by O'Neill - JM IMC	
Endgame	Chairman's Office - Mayo JM ERC	Record: "Endgame" (JM IMC)
An Enemy of the People	Four Plays by Ibsen - IMC	
The Entertainer	Chairman's Office - Mayo JM ERC	
Everyman		Record: 822 Ev (Mayo IMC)
The Flies	No Exit and Three Other Plays JM ERC Chairman's Office - Mayo	
Ghosts	Four Plays by Ibsen - IMC	

Drama	Location	Supplementary Materials
The Hairy Ape	Three Plays by O'Neill - JM IMC	
Hamlet	IMC	Films: Hamlet: The Poisoned Kingdom #12-205 (Coffman AV Office) Hamlet: The Readiness Is All #12-206 (Coffman AV Office) Hamlet: What Happens in Hamlet #12-203 (Coffman AV Office) Filmstrips and tapes: Life of Shakespeare, London, Theatre - T17, T18, T19, T21 (JM IMC) Filmstrip: Hamlet plot (JM IMC) Tapes: Washington series of nine tapes on Shakespeare (Mayo IMC) Records: 822.33 Shh (Mayo IMC) LP 206 (JM IMC)
Heartbreak House	Laurel British Drama - JM IMC	
Hedda Gabbler	Three Plays by Ibsen - JM IMC	
Hippolytus	Three Great Greek Plays - JM IMC Three Plays by Euripedes - JM IMC	
The Importance of Being Earnest	Laurel British Drama - JM IMC	Recrod: 822 W64 (Mayo IMC)
Inadmissible Evidence	Chairman's Office - Mayo	
In Talking About Jerusalem	Chairman's Office - Mayo	
J.B.	IMC	Record: 812 Sa (Mayo IMC)
Journey's End	Adventures in Modern Literature	
The Killer	Chairman's Office - Mayo	
King Lear	Chairman's Office - Mayo	
The Knack	Laurel British Drama - JM IMC Chairman's Office - Mayo	
The Lady's Not for Burning	Chairman's Office - Mayo	

Drama	Location	Supplementary Materials
The Lark	Five Plays by Anouilh - JM ERC Chairman's Office - Mayo	
The Living Room	Chairman's Office - Mayo	
Look Back in Anger	Chairman's Office - Mayo	
Love is the Best Doctor	Satire: Theory and Practice - IMC	Record: "Nichols and May Examine Doctors" (JM IMC)
Loyalties	Laurel British Drama - JM IMC	
Luther	Chairman's Office - Mayo	
Macbeth	Adventures in English Literature	Films: Macbeth: The Politics of Power #12-159 (Coffman AV) Macbeth: The Secret's Man #12-158 (Coffman AV) Macbeth: The Themes of Macbeth #12-160 (Coffman AV) Record: S 4 and others (IMC)
Major Barbara	Plays by Shaw - JM IMC	Record: Selection on "A Session With a Story Teller" (JM IMC)
A Man For All Seasons	IMC Room 3-119 - JM Room 2-129 - Mayo	Record: Motion picture sound track (IMC)
Mandragola	Eight Great Comedies - IMC	
Marching Song	Chairman's Office - Mayo	
The Master Builder	Six Great Modern Plays - IMC	
Medea	Seven Famous Greek Plays - Mayo IMC	Record: 822 En (Mayo IMC)
The Merry Wives of Windsor		Record: 822.33 Shm (Mayo IMC)
A Midsummer Night's Dream	Four Great Comedies - IMC	Filmstrip: Shakespeare series "A Midsummer Night's Dream" (JM IMC)

Drama	Location	Supplementary Materials
The Miser	Eight Great Comedies - IMC	
Mourning Becomes Electra	Three Plays by O'Neill - Mayo IMC	
Murder in the Cathedral	Major British Writers - Mayo IMC	
No Exit	No Exit and Three Other Plays JM ERC Chairman's Office - Mayo	Record: JM IMC
The Odd Couple	Chairman's Office - Mayo JM IMC	
Oedipus Rex	Seven Famous Greek Plays - Mayo IMC Sophocles: Three Great Greek Plays JM IMC	Films: Encyclopedia Britannica Series (rental) Record: LP 214 S35 (JM IMC) 822.33 Sh1 (Mayo IMC)
Othello	Chairman's Office - Mayo	
The Physicists	Chairman's Office - Mayo JM ERC	
Private Lives	Laurel British Drama - JM IMC	
Pygmalion	Adventures in English Literature	Record: "Many Voices: Adventures in English Literature" (IMC)
Red Roses for Me	Six Great Modern Plays - IMC	
A Resounding Tinkle	Chairman's Office - Mayo	
Rhinoceros	Four Plays by Ionesco - JM ERC Chairman's Office - Mayo	
The Rivals	Three English Comedies - JM IMC	
Saint Joan	IMC	Record: 822 Sh5 (Mayo IMC)
The Sandbox	Chairman's Office - Mayo JM ERC	

Drama	Location	Supplementary Materials
The School for Scandal	Three English Comedies - JM IMC	
Serjeant Musgrave's Dance	Chairman's Office - Mayo JM ERC	
She Stoops to Conquer	Three English Comedies - JM IMC	Record: 822 057 (Mayo IMC)
Strange Interlude	Eugene O'Neill's Greatest Plays Mayo IMC	Record: 812 On2 (Mayo IMC)
A Streetcar Named Desire	JM IMC	
Summertime	Chairman's Office - Mayo	
The Tempest	Four Great Comedies - IMC	Record: LP 205 (JM IMC)
Three Sisters	Six Great Modern Plays - IMC	
Tiger at the Gates	Chairman's Office - Mayo	
Twelfth Night	Eight Great Comedies - IMC	Record: "Twelfth Night" (JM IMC) Filmstrip (JM Chairman's Office)
Uncle Vanya	Eight Great Comedies - IMC	Record: 891.72 C41 (Mayo IMC)
Under Milk Wood	Chairman's Office - Mayo JM ERC	
Volpone	Chairman's Office - Mayo	Film: Volpone Parts I, II, III (Coffman AV Office) Tape: "Volpone" (Chairman's Office - Mayo)
Waiting for Godot	Chairman's Office - Mayo JM ERC	
The Way of the World	Four Great Restoration Plays JM ERC	
The Wild Duck	Three Plays by Ibsen - JM IMC	
The Zoo Story	Chairman's Office - Mayo JM ERC	Record: (JM IMC)

Poetry	Location	Supplementary Materials
"African China"	Teacher Packet	
"Auto Wreck"	Adventures in Modern Literature	
"Anthem for Doomed Youth"	Teacher Packet	Record: 821.08 G79 (Mayo IMC)
"America"	Teacher Packet	
"Among School Children"	Major British Writers - Mayo IMC	Record: 821 Ye3 (Mayo IMC)
"Apostophe to the Ocean"	Adventures in English Literature	Record: 821 B99 (Mayo IMC)
Ballads by Kipling	Adventures in English Literature	
"Base Details"	Teacher Packet	
"The Battle of Blenheim"	Adventures in English Literature	Record: 821.08 P75 (Mayo IMC)
"Between the World and Me"	Teacher Packet	
"Booker T. and W.E.B."	Teacher Packet	
"Break, Break, Break"	Adventures in English Literature	Record: 821.08 An8 (Mayo IMC)
"The Carousel"	Teacher Packet	
"The Children of the Poor"	Teacher Packet	
"A Child's Christmas in Wales"	Adventures in English Literature	Tape: Chairman's Office (Mayo)
"The Cloud"	Adventures in English Literature	Sound Filmstrip: "The Romantic Age, Part I" (JM IMC) Record: 821.08 P75 (Mayo IMC)
"Crossing the Bar"	Adventures in English Literature	Record: 821.08 An8 (Mayo IMC)
"The Darkling Thrush"	Adventures in English Literature	
"Death Be Not Proud"	Adventures in English Literature	Record: "Many Voices: Adventures in English Literature" (JM IMC) 821.08 G79 (Mayo IMC)

Poetry	Location	Supplementary Materials
"The Death of A Squirrel in McKinley Park"	Teacher Packet	
"The Debt"	Teacher Packet	
"Departmental"	Teacher Packet	
"Desert"	Teacher Packet	
"The Deserted Village"	Adventures in English Literature	Record: 821.08 T71 (Mayo IMC) 811 Un (Mayo IMC)
"Does It Matter?"	Adventures in English Literature	
"Don Juan"	Major British Writers - Mayo IMC	Record: Canto I 821 B99 (Mayo IMC)
"Do Not Go Gentle Into That Good Night"	Adventures in English Literature	Record: "Many Voices: Acventures in English Literature (JM IMC) 821.08 G79 (Mayo IMC)
"Dover Beach"	Adventures in English Literature	Record: 821.08 G79 (Mayo IMC)
"Dreamers" and other sonnets by Sassoon	Adventures in English Literature	
"Dulce et decorum est"	Teacher Packet	
"Easter, 1916"	Major British Writers - Mayo IMC	Record: 821 Ye3 (Mayo IMC)
"Elegy Written in A Country Churchyard"	Adventures in English Literature	Records: 821 A1, 821.08 P75, and 811 An (Mayo IMC)
"End of the World"	Concise Treasury of Great Poems IMC	
"Epistrophe"	Teacher Packet	
Fables of Aesop and La Fontaine	Satire: Theory and Practice - IMC	
"Fern Hill"	Adventures in English Literature	Record: 821 Th (Mayo IMC)
"Fra Lippo Lippi"	Major British Writers - Mayo IMC	Record: 821 B82 (Mayo IMC)

Poetry	Location	Supplementary Materials
"From the Dark Tower"	Teacher Packet	
"God of the Galaxies"	Teacher Packet	
"God's Speech to Job"	Teacher Packet	
"The Great Lover"	Adventures in Modern Literature	
from "Harlem Gallery"	Teacher Packet	
"The Haunted Oak"	Teacher Packet	
"Hawk Roosting"	Teacher Packet	
"Her Story"	Teacher Packet	
"The Hollow Man"	Adventures in English Literature	Record: "Many Voices: Adventures in English Literature" (JM IMC) 820 M31 (Mayo IMC)
"Humor"	Teacher Packet	
"If We Must Die"	Teacher Packet	
"Immortal Autumn"	A Concise Treasury of Great Poems IMC	
"In Memoriam"	Adventures in English Literature	
"The Invisible Man"	Teacher Packet	
"Journey of the Maji"	A Concise Treasury of Great Poems IMC	
"The Lady of Shalott"	Adventures in English Literature	
"The Lake Isle of Innisfree"	Adventures in English Literature	Records: 821.08 C11, 821.08 P75, 821 Ye3 (Mayo IMC)
"Late Rising"	Teacher Packet	

Poetry	Location	Supplementary Materials
"London, 1802"	Adventures in English Literature	Sound Filmstrip: "The Romantic Age, Part I" (JM IMC) Record: 821 W89 (Mayo IMC)
"The Love Song of J. Alfred Prufrock"	Major British Writers - Mayo IMC	
"Mr. Z"	Teacher Packet	
"My Heart Leaps UP"	Adventures in English Literature	Record: 821 W89 (Mayo IMC)
"My Last Duchess"	Adventures in English Literature	Records: "Many Voices: Adventures in English Literature: (JM IMC) 820 M31, 821.08 G79, and 821.08 P75 (Mayo IMC)
"The Nun's Priest's Tale"	Adventures in English Literature	Records: 821 C39 and 820 Ch (Mayo IMC)
"Ode to a Nightingale"	Adventures in English Literature	Sound Filmstrip: "The Romantic Age, Part II" (JM IMC) Record: 821.86 G56 (Mayo IMC)
"Ode to the West Wind"	Adventures in English Literature	Sound Filmstrip: "The Romantic Age, Part II" (JM IMC) Record: "Many Voices: Adventures in English Literature" (JM IMC) Records: 820 M31 and 821.08 G56 (Mayo IMC)
"The Old Repair Man"	Teacher Packet	
"On Being Brought from Africa to China"	Teacher Packet	
"On the Move"	Teacher Packet	
"Paradise Lost"	Paradise Lost - Mayo IMC selections from, in Adventures in English Literature	

Poetry	Location	Supplementary Materials
"Patroness"	Teacher Packet	
"Pilgrim's Progress"	IMC	
Poems by Burns	Adventures in English Literature	Record: 811 Un (Mayo IMC)
Poems by Kipling	Adventures in English Literature	Records: 811 Un and *21.05 P75 (Mayo IMC)
Poems by Wordsworth	Adventures in English Literature	Sound Filmstrip: "The Romantic Age, Part II" (JM IMC) Record: "Many Voices: Adventures in English Literature: (JM IMC) Records: 821 W89, 821.08 G79, 811 Un (Mayo IMC)
"Preface to a Twenty-Volume Suicide Note"	Teacher Packet	
"Preludes"	Adventures in English Literature	Record: 821 W89 (Mayo IMC)
"Prologue" to the Canterbury Tales	Adventures in English Literature	Record: "Many Voices: Adventures in English Literature" (JM IMC) Records: 820 M31 and 821 C39 (Mayo IMC)
"Prophyria's Lover"	Major British Writers - Mayo IMC	
"Prospice"	Adventures in English Literature	Records: 821.08 P75, 821 B82, and 821.08 An8 (Mayo IMC)
"Psalm 121"	the Bible	
"Rabbi Ben Ezra"	Major British Writers - Mayo IMC	
"The Rape of the Lock"	Adventures in English Literature	
"Respectability"	Major British Writers - Mayo IMC	
"Rime of the Ancient Mariner"	Adventures in English Literature	Film: Rime of the Ancient Mariner (rental: McGraw Hill Text Films) Tape: "Rime of the Ancient Mariner" read by Richard Burton Record: "Many Voices: Adventures in English Literature"(JM IMC) Records: 820 M31, 821 C67 (Mayo IMC)

Poetry	Location	Supplementary Materials
"Robert Whitmore"	Teacher Packet	
"The Soldier"	Adventures in English Literature	
Sonnets by Browning	Adventures in English Literature	Records: 821.08 An8, 821 B82, 821.08 P75 (Mayo IMC)
Sonnets by Donne	Adventures in English Literature	Records: 821 A1, 821.08 G79, 811 Un (Mayo IMC)
Sonnets by Milton	Adventures in English Literature	Records: 821.08 G56, 821.08 G79, 811 Un, 821 Mi (Mayo IMC)
Sonnets by Shakespeare	Adventures in English Literature	Records: 820 M31, 821.08 G79, 811 Un, 822.33 Sh52, 822.33 Sh51 (Mayo IMC) Record: "Many Voices: Adventures in English Literature"
Sonnets by Spenser	Adventures in English Literature	Record: 811 Un (Mayo IMC)
"Status Symbol"	Teacher Packet	
"The Tables Turned"	Adventures in English Literature	Sound Filmstrip: "The Romantic Age, Part II" (JM IMC) Record: 821 W89 (Mayo IMC)
"To A Skylark" (Shelley)	Adventures in English Literature	Sound Filmstrip: "The Romantic Age, Part II" (JM IMC) Record: 821.08 G56 (Mayo IMC)
"To A Skylark" (Wordsworth)	Adventures in English Literature	Sound Filmstrip: "The Romantic Age, Part II" (JM IMC)
"Ulysses"	Adventures in English Literature	Record: 821.08 An8 (Mayo IMC)
"The Unknown Citizen"	Adventures in English Literature (Olympic edition)	
"Vale' from Carthage"	Teacher Packet	

Poetry	Location	Supplementary Materials
"Voice in the Crowd"	Teacher Packet	
"When I Was A Lad"	Adventures in English Literature	
"The White City"	Teacher Packet	
"The White House"	Teacher Packet	
"The Wild Swans at Coole"	Adventures in English Literature	
"The World I See"	Teacher Packet	
"The World is Too Much With Us"	Adventures in English Literature	Sound Filmstrip: "The Romantic Age, Part II" (JM IMC) Records: 821 W89, 821.08 G79 (Mayo IMC)
"The Young Ones, Flipside"	Teacher Packet	Sound Filmstrip: "A Poetic Experience (Mayo IMC)

Short Story	Location	Supplementary Materials
"All Yankees Are Liars"	Adventures in English Literature	
"The Ballroom"	Adventures in English Literature	
"The Bet"	Teacher Packet, Mayo IMC	
"The Book of Job"	the Bible	Record: 812 Sa (Mayo IMC)
"The Country of the Blind"	Adventures in Modern Literature	
"The Coup de Grace"	Teacher Packet	
"The Dead"	Best Short Stories of the Modern Age - IMC	
"The Doll's House"	Adventures in English Literature	
"The Garden Party"	Adventures in English Literature (Olympic edition)	
"The Gentleman from San Francisco"	Satire: Theory and Practice - IMC	
"The Good Samaritan"	the Bible (Luke 10:30-37)	
"Gooseberries"	Best Short Stories of the Modern Age - IMC	
"The Hint of an Explanation"	Teacher Packet	
"The Lagoon"	Adventures in English Literature	
"Mackintosh"	Adventures in Modern Literature	
"The Man of the House"	Adventures in Modern Literature	
"Markheim"	Adventures in English Literature	
"Metamorphosis"	Best Short Stories of the Modern Age - IMC Language and Reality - Mayo IMC	
"Old Mr. Marblehall"	Teacher Packet	

Short Story	Location	Supplementary Materials
"The Old Venerable"	Adventures in English Literature	
"Parable of the Rich Man and Poor Lazarus"	the Bible (Luke 16:19-31)	
"Parable of the Sower"	the Bible (Matthew 13: 3-23	
"Parable of the Talents"	the Bible (Matthew 25: 14-30)	
"The Rocking Horse Winner"	Best Short Stories of the Modern Age - IMC	
"Sophistication"	Best Short Stories of the Modern Age - IMC	
"Story of the Siren"	Great English Short Stories - JM IMC	
"The Verger"	Adventures in English Literature	

Non-Fiction	Location	Supplementary Materials
"But the Greatest of These Is Charity"	the Bible (Corinthians 1:13)	
"Common Women"	Satire: Theory and Practice - IMC	
The Fire Next Time	Chairman's Office (Mayo)	
"The Ideal Wife"	the Bible (Proverbs 31:10-31)	
Marching to Freedom	Chairman's Office (Mayo)	
"Modest Proposal"	Satire: Theory and Practice - IMC	
Notes of a Native Son	Chairman's Office (Mayo)	
"Our Man Hoppe"	editorial page of the Post Bulletin	
Stride Toward Freedom	Chairman's Office (Mayo)	
Twisted Tales from Shakespeare	Library	

LITERATURE

NOVEL

CONCEPT: Man's relationship to himself may be seen through approaching the novel from a psychological point of view.

AIMS: To explore, in novel form, the relationship of man to himself

To understand the techniques used by authors to create psychological novels

To understand the relationship of the psychology of the author to the work he produces

To see, through the study of characters, the psychological reasons for the development of personality

To understand that there are several theories of psychology which may be used in interpreting novels

To make correlations between the psychology of the characters in novels and that of "real" people

To express ideas in written and oral form about a psychological approach to the novel

EMPHASIS: Students should have the opportunity to study at least one psychological work to gain an understanding of this approach to interpreting literature.

INSTRUCTIONAL MATERIALS:

The Collector, Fowles
Crime and Punishment, Dostoevski
Dr. Jekyll and Mr. Hyde, Stevenson
Heart of Darkness, Conrad
Of Human Bondage, Maugham
The Secret Sharer, Conrad
The Turn of the Screw, James
Ulysses, Joyce
Wuthering Heights, Bronte

SUGGESTIONS: Review with students some of the basics of psychology and psychological theory before attempting discussion.

LITERATURE — NOVEL

CONCEPT: Man's relationship to himself reveals that he continually searches for meaning in his existence.

AIMS: To explore, in novel form, the relationship of man to himself

To explore, by studying characterization, man's search for meaning in his own life

To relate the search for meaning to each individual's life

To recognize that there are various levels and types of "meaning" man searches for

To understand imagery

To identify the stream of consciousness technique

EMPHASIS: Through the study of at least one novel or play that contains this theme, students should realize that the "search" exists for others, too.

INSTRUCTIONAL MATERIALS:

All Quiet on the Western Front, Remarque
Brideshead Revisited, Waugh
Demian, Hesse
Henderson the Rain King, Bellow
Invisible Man, Ellison
Lost Horizon, Hilton
Of Human Bondage, Maugham
A Portrait of the Artist as a Young Man, Joyce
The Secret Sharer, Conrad
Siddhartha, Hesse
Steppenwolf, Hesse

SUGGESTIONS: A Portrait of the Artist as a Young Man could be used with Joyce's Ulysses to teach the stream of consciousness technique.

LITERATURE DRAMA

CONCEPT: Man's relationship to himself reveals that a tragic view of life has been, through the centuries, an inherent part of his dramatic expression.

AIMS:

To explore, in drama form, the relationship of man to himself

To understand the history of tragedy and to see the similarities and changes in the concept of tragedy

To develop skills in making comparisons and seeing contrasts

To arrive at a concept of what constitutes tragedy

To understand terms connected with tragedy (e.g. in medias res)

To understand the relationship of the tragedy to contemporary life

To express ideas about tragedy and drama in written and oral form

To see, through the study of characters, the psychological reasons for the development of personality in tragic drama

EMPHASIS: Students at twelfth grade should come to an understanding of the history of the tragedy and, therefore, ought to read Greek, Elizabethan, and modern tragedies and make some comparisons.

INSTRUCTIONAL MATERIALS:

Agamemnon, Euripides
All My Sons, Miller
Antigone, Sophocles
The Entertainer, Osborne
Hamlet, Shakespeare
Hippolytus, Euripides
Journey's End, Sherriff
Macbeth, Shakespeare
A Man for All Seasons, Bolt
Medea, Euripides
Mourning Becomes Electra, O'Neill
Oedipus Rex, Sophocles
Orestian Trilogy, Aeschylus
Othello, Shakespeare
The Poetics, Aristotle
Red Roses for Me, O'Casey
St. Joan, Shaw

SUGGESTIONS: This unit may be approached historically so that students understand the growth of the tragedy as a literary form. It will very likely be necessary to provide some background material for the Greek and Elizabethan tragedy.

LITERATURE DRAMA

CONCEPT: Man's relationship to himself includes his humorous view of himself as expressed in dramatic form.

AIMS: To explore, in play form, the relationship of man to himself

To realize that man's view of himself is sometimes humorous

To study an example of modern comedy

To understand the terms used in comedy

To explore the nature of comedy

EMPHASIS: Students in tenth grade have been exposed to the two basic kinds of comedy and have studied the musical comedy. In twelfth grade the emphasis will be more on the progression of comedy from age to age.

INSTRUCTIONAL MATERIALS:

The Dark is Light Enough, Fry
Heartbreak House, Shaw
The Knack, Jellicoe
The Lady's Not For Burning, Fry
Major Barbara, Shaw

SUGGESTIONS: Some of the plays listed could be used for individual or small group reading in connection with a unit on comedy.

LITERATURE

CONTEMPORARY DRAMA

CONCEPT: Both man's relationship to himself and his relationship to his fellow man can be explored through the medium of the contemporary drama.

AIMS: To identify the convention that has come to be called the contemporary drama

To acquire an understanding of contemporary drama, which is still misunderstood by some of the critics

To become acquainted with some of the major exponents of contemporary drama and to acquire through analysis the meaning and intention of some of their most important plays

To recognize a number of lesser known writers working with the same or similar conventions

To realize that contemporary drama, sometimes decried as a search for novelty at all costs, combines a number of very ancient and highly respectable modes of literature and theater

To recognize the significance of contemporary drama as an expression of the present situations of Western man

To become aware of how the new conventions of contemporary drama reflect the changes in science, psychology, and philosophy that have been taking place in the last half-century

To realize how the broad base of contemporary drama provides the point of intersection where the deeper trends of changing thought first reach a larger public

To contrast a distinctively modern play with Shakespearean and Greek plays that are likely to be staples of the secondary program in drama

EMPHASIS: Each student should be introduced to the four major theaters of contemporary drama: Reality, Experimental, Absurd, and Avant-Garde.

INSTRUCTIONAL MATERIALS:

Theater of Reality

Armstrong's Last Goodbye, Arden
*The Dock Brief, Mortimer
*The Entertainer, Osborne
Inadmissible Evidence, Osborne
In Talking About Jerusalem, Wesker

*The Knack, Jellicoe
Look Back in Anger, Osborne
Luther, Osborne
The Odd Couple, Simon
One Way Pendulum, Simpson
Serjeant Musgrave's Dance, Arden

Experimental Theater

*The Chalk Garden, Bagnold
*The Complaisant Lover, Greene
*The Dark Is Light Enough, Fry
*The Devils, Whiting
*The Lady's Not for Burning, Fry
*The Living Room, Greene
*Marching Song, Whiting
A Resounding Tinkle, Simpson
*Under Milk Wood, Thomas

Theater of the Absurd

The American Dream, Albee
The Balcony, Genet
The Bald Soprano, Ionesco
The Blacks, Genet
*The Caretaker, Pinter
The Chairs, Ionesco
Death of Bessie Smith, Albee
*Endgame, Beckett
The Killer, Ionesco
The Sandbox, Albee
The Zoo Story, Albee

Theater of the Avant-Garde

The Burnt Flowerbed, Betti
The Flies, Sartre
*The Lark, Anouilh
No Exit, Sartre
*The Physicists, Durrenmatt
Rhinoceros, Ionesco
Summertime, Betti
*Tiger at the Gates, Giraudoux
*Waiting for Godot, Beckett

SUGGESTIONS: Teachers are reminded that a study of contemporary drama can be undertaken via genre or theme. If the teacher selects a thematic approach, those selections in each of the four theaters which are preceded by an asterisk are probably best suited to the theme of man's relationship to himself, while those not preceded by an asterisk are probably best suited to the theme of man's relationship to his fellow man.

Some very basic distinctions have been made in grouping those plays listed within the four major theaters of contemporary drama.

1. The Theater of Reality represents the profusion of the average man's (the little man's the Chaplinesque man's) emotions and situations to modern psychology; it introduces the specific reality of "kitchen sink" drama.

2. Except for plays listed by Whiting, the Experimental Theater is basically traditional in structure while experimental in its approach to language and to theme.

3. It is more difficult to make definite distinctions between the Theaters of the Absurd and the Avant-Garde, for the two theaters overlap a good deal. The Avant-Garde relies on fantasy and dream reality as much as the Absurd does; it also disregards such traditional axioms as that of the basic unity and consistency of each character or the need for a plot. Yet basically the Avant-Garde represents a different mood; it is more lyrical, and far less violent and grotesque. Even more important is its different attitude toward language: the Avant-Garde relies to a far greater extent on consciously "poetic speech"; it aspires to plays that are in effect poems, images composed of a rich web of verbal associations.

   The Theater of the Absurd, on the other hand, tends toward a radical devaluation of the language, toward a poetry that is to emerge from the concrete and objectified images of the stage itself. The element of language still plays an important part in this conception, but what "happens" on the stage transcends, and often contradicts, the "words" spoken by the characters.

   The Theater of the Absurd is thus part of the "anti-literary" movement of our time, which has found its expression in abstract painting, with its rejection of "literary" elements in pictures.

LITERATURE — POETRY

CONCEPT: Man's relationship to himself is expressed in various forms of poetry.

AIMS:

To explore, in poetic form, the relationship of man to himself

To understand forms of poetry (e.g. dramatic monologue, lyric, narrative, elegy, ode, apostrophe, ballad, pastoral, sonnet)

To recognize terms used in discussing poetry (e.g. caesura, irony, allusion, metaphor, personification)

To learn to recognize the theme of a poem

To interpret and discuss poetry in written and oral forms

EMPHASIS: The study of poetry has been quite constant since the early grades. Here our concern is more with the various forms of poetry rather than themes. Types like dramatic monologue, apostrophe, and sonnet may be new to the student.

INSTRUCTIONAL MATERIALS:

"Apostrophe to the Ocean," Byron
"Booker T. and W.E.B.," Randall
"Break, Break, Break," Tennyson
"The Carousel," Oden
"The Debt," Dunbar
"Desert," Hughes
"Do Not Go Gentle Into That Good Night," Thomas
"Elegy Written in a Country Churchyard," Gray
"From the Dark Tower," Cullen
"Fra Lippe Lippi," Browning
"Her Story," Madgett
"If We Must Die," McKay
"In Memoriam," Tennyson
"The Invisible Man," Rivers
"The Lady of Shalott," Tennyson
"Late Rising," Prerert
"The Love Song of J. Alfred Prufrock," Eliot
"My Last Duchess," Browning
"Ode to a Nightingale," Keats
Poems by William Wordsworth
"Prophyria's Lover," Browning
"Preface to a Twenty Volume Suicide Note," Jones
"Preludes," Eliot
"Rabbi Ben Ezra," Browning
"Respectability," Browning
"Rime of the Ancient Mariner," Coleridge

"Status Symbol," Evans
"Ulysses," Tennyson
"The Wild Swans at Coole," Yeats
"The World I See," Evans

SUGGESTIONS: Several lyric poems and sonnets included are by minority writers. The teacher might want to teach these selections as part of a minority unit.

LITERATURE — SHORT STORY

CONCEPT: Man's relationship to himself is often shown in the short story.

AIMS:

To identify the techniques used by authors to create psychological stories

To study the relationship of the psychology of the author to his work

To see, by studying characters, the psychological reasons for the development of personality

To understand that there are several theories of psychology which may be used in interpreting short stories

To make correlations between the psychology of the characters in short stories and that of "real" people

To realize that man often underestimates those different from himself

To study man's discontentment with his station in life

To identify the difficulty of decision making

To study the use of irony

EMPHASIS: Students should be given the opportunity to study short stories from a psychological viewpoint.

INSTRUCTIONAL MATERIALS:

"The Country of the Blind," Wells
"The Coup de Grace," Bierce
*"The Lagoon," Conrad
*"Markheim," Stevenson
*"Metamorphosis," Kafka
*"Old Mr. Marblehall," Welty
"The Old Venerable," Coppard
*"The Rocking Horse Winner," Lawrence

SUGGESTIONS: The stories marked with an asterisk could be taught with a psychological interpretation stressing the first five aims. The others might be used to study theme.

LITERATURE NON-FICTION

CONCEPT: Man's relationship to himself is expressed in autobiographies which reveal the language and thoughts of minority groups.

AIMS: To understand techniques of the autobiographer

To identify some problems faced by a person in a minority group in America

To analyze and to come to an understanding of the richness and varieties of language

To write and speak about autobiographies and minorities groups

EMPHASIS: The concepts ought to be explored during the year, but units both on autobiography and literature of minorities groups have been done previously.

INSTRUCTIONAL MATERIALS:
The Fire Next Time, Baldwin
Marching to Freedom, King
Notes of a Native Son, Baldwin
Stride Toward Freedom, King

SUGGESTIONS: The teacher may correlate this study with the study of language as outlined in the Minorities Curriculum.

LITERATURE — NOVEL

CONCEPT: Man's relationship to his fellow man is expressed on the literary level in the conflicts depicted in many novels.

AIMS:

To learn that the literal level of meaning is often the most important level to consider in understanding a novel

To explore the varieties of man's relationship to his fellow man

To examine the relationships of man to man and to compare these fictional relationships to those faced in daily life

To realize that conflict among men is a basic ingredient of literature

To reach some conclusions about the nature of conflict among men

To read for enjoyment and understanding

To speak and write about literature

EMPHASIS: Students should at some time in the twelfth grade examine some novel on the literal level.

INSTRUCTIONAL MATERIALS:

A Bell for Adano, Hersey
A Burnt Out Case, Greene
Far from the Madding Crowd, Hardy
Fathers and Sons, Turgenev
Green Beret, Moore
The Plague, Camus
To Have and Have Not, Hemingway
The Underdogs, Azuela

SUGGESTIONS: In addition to teaching the above works for enjoyment and literal understanding, the teacher may teach some works for the philosophy expressed (e.g. The Plague - existentialism, Fathers and Sons - nihilism).

LITERATURE — NOVEL

CONCEPT: Man's relationship to his fellow man is the object of satire in many novels.

AIMS: To examine relationships among men as they are depicted in novels

To analyze the novelists's use of satiric techniques

To define satire through the inductive process

To explore the varieties of satiric humor as they appear in novel form

To express understandings about satire in the novel in oral and written composition

EMPHASIS: Students have been introduced to satire in earlier reading, but the emphasis at this level is on a formal study of theories of satire and on close analysis of the techniques of the satirist.

INSTRUCTIONAL MATERIALS:

from The Adventures of Huckleberry Finn, Twain - to be found in Satire: Theory and Practice
Brave New World, Huxley
from Brave New World, Huxley - to be found in Satire: Theory and Practice
Catch-22, Heller
Don Quixote, Cervantes
Dr. Strangelove, George
A Focus on Satire - a set of transparencies (JM IMC)
"The Gentleman from San Francisco," Bunin - to be found in Satire: Theory and Practice
Gulliver's Travels, Swift
from Memnon the Philosopher, Voltaire - to be found in Satire: Theory and Practice
The Mouse That Roared, Wibberly
1984, Orwell

SUGGESTIONS: If the teacher wishes to teach some creative writing of satire with this unit, he should refer to the narrative section of the composition guide.

LITERATURE — NOVEL

CONCEPT: Man's relationship to his fellow man is often inhibited by prejudice.

AIMS: To reach some conclusions about the nature of conflict among men

To understand some of the causes and results of prejudice

To discuss how prejudice can be overcome

To speak and write about literature

To examine the relationships of man to man and to compare these fictional relationships to those faced in daily life

EMPHASIS: Students have read works by and about minority representatives earlier. At this level the concern is the effects of racial prejudice in weakening the bonds between men.

INSTRUCTIONAL MATERIALS:
Confessions of Nat Turner, Styron
Cry, the Beloved Country, Paton
Five Smooth Stones, Fairbairn
Invisible Man, Ellison

SUGGESTIONS: These works could well be incorporated with short stories and poems that also reveal the inhibiting influence of prejudice.

The works above could also be used in the language unit as examples of the levels of language and of the changes in language. (Consult the Minorities Curriculum.)

LITERATURE — DRAMA

CONCEPT: Man's relationship to his fellow man reveals that a tragic view of life has been an inherent part of his dramatic expression.

AIMS: To examine man's relationship to his fellow man in dramatic form

To understand the history of tragedy

To trace the similarities and changes in the concept of tragedy from age to age

To define terms connected with tragedy (e.g. irony, naturalism, symbolism, tragic hero, conventions, tragic deed)

To discuss the relationship of tragedy to contemporary life

To write essays of comparison and contrast

EMPHASIS: Students at the twelfth grade should come to an understanding of the history of the tragedy and, therefore, ought to read Greek, Elizabethan, and modern tragedies and make some comparisons of the tragedy from age to age.

INSTRUCTIONAL MATERIALS:

All My Sons, Miller
Anna Christie, O'Neill
The Cherry Orchard, Chekhov
A Doll's House, Ibsen
Emperor Jones, O'Neill
An Enemy of the People, Ibsen
Ghosts, Ibsen
The Hairy Ape, O'Neill
Hedda Gabbler, Ibsen
Journey's End, Sherriff
Loyalties, Galsworthy
A Man For All Seasons, Bolt
The Master Builder, Ibsen
St. Joan, Shaw
A Streetcar Named Desire, Williams
Three Sisters, Chekhov
The Wild Duck, Ibsen

SUGGESTIONS: The above titles indicate that social drama is quite contemporary. If these titles are used as part of the study of the history of tragedy, the teacher should check for earlier works in other literature sections covering tragedy.

Some of the titles listed, notably The Cherry Orchard, are also classified as comedies, and thus might serve well as springboards for making distinctions between comedy and tragedy.

LITERATURE — POETRY

CONCEPT: Man's relationship to his fellow man is expressed in various forms of poetry.

AIMS: To understand forms of poetry (e.g. sonnet, lyric, ballad)

To recognize the different forms of the sonnet (e.g. Italian and Elizabethan)

To define terms used in discussing poetry (e.g. imagery, conceit, personification, irony)

To identify themes in poetry, particularly themes regarding man's relationship to his fellow man

EMPHASIS: In the twelfth grade students should become familiar with forms of poetry.

INSTRUCTIONAL MATERIALS:

Ballads

Ballads by Rudyard Kipling
*"The Haunted Oak," Dunbar

Lyric Poems

"Among School Children," Yeats
*"Between the World and Me," Wright
*"The Children of the Poor," Brooks
*"Dulce et decorum est," Owen
"Easter 1916," Yeats
*from "Harlem Gallery," Tolson
"The Hollow Men," Eliot
Poems by Burns
Poems by Kipling
"Preludes," Eliot
"Vale from Carthage," Viereck
*"Robert Whitmore," Davis
*"Voice in the Crowd," Joans
*"The Young Ones, Flip Side," Emmanuel

Sonnets

"Anthem for Doomed Youth," Owen
"Dreamers" and other sonnets, Sassoon
"London, 1802," Wordsworth
"The Soldier" and other sonnets, Brooke
Sonnets by Elizabeth Barrett Browning
Sonnets by John Donne

Sonnets by John Milton
Sonnets by William Shakespeare
Sonnets by Edmund Spenser
"The World is Too Much With Us," Wordsworth

SUGGESTIONS: The Poems listed here can be studied for their form or could be taught for the concept or theme. Poems preceded by an asterisk could be used in a unit on minorities literature.

LITERATURE

DRAMA

CONCEPT: Man's relationship to his fellow man is revealed through the playwright's comic view of mankind.

AIMS: To explore through comic drama the relationships among men

To recognize that man's view of others is often humorous

To trace the progression of comedy as a dramatic form through the ages

To trace the relationship of comedy to modern life

To recognize that the comic point of view is frequently satiric

To examine the bases of humor and to determine any changes in the bases of humor

To express ideas about comedy and satire in written and in oral form

EMPHASIS: The stress at grade twelve ought to be on understanding the nature of comedy and on seeing the relevance of the comic aspects of life.

INSTRUCTIONAL MATERIALS:

*Arms and the Man, Shaw
As You Like It, Shakespeare
*The Beggar's Opera, Gay
*The Clouds, Aristophanes
Heartbreak House, Shaw
*The Importance of Being Earnest, Wilde
*Love is the Best Doctor, Moliere
*Mandragola, Machiavelli
A Midsummer Night's Dream, Shakespeare
*The Miser, Moliere
*Private Lives, Coward
Pygmalion, Shaw
The Rivals, Sheridan
*School for Scandal, Sheridan
She Stoops to Conquer, Goldsmith
The Tempest, Shakespeare
Twelfth Night, Shakespeare
Uncle Vanya, Chekhov
Volpone, Jonson
The Way of the World, Congreve
A Focus on Satire - a set of transparencies (JM IMC)
Nichols and May Examine Doctors - a record (JM IMC)

SUGGESTIONS: The study of comedy may be approached from the historical angle if the teacher wishes to make this a unit on the history of comedy. One other approach is to include some of the titles listed (marked by an asterisk) in a unit on satire.

LITERATURE — POETRY

CONCEPT: Man's relationship to his fellow man is viewed satirically in poetic form.

AIMS:

To read poetry aloud for enjoyment

To analyze the use of the devices of the satirist

To define and identify poetic terms (e.g. Heroic couplet, mock epic, epigram, irony)

To read poetry of a variety of forms

To develop an appreciation for an ironic and satiric view of man's relationship to his fellow man

To express ideas about poetic form and meaning in written and oral composition

EMPHASIS: During the twelfth grade the student must become familiar with the techniques of satire and should study poetry for an understanding of form.

INSTRUCTIONAL MATERIALS:

"African China," Folsom
"Base Details," Sassoon
"The Battle of Blenheim," Southey
"Departmental," Frost
"Does It Matter?" Sassoon
"Don Juan," Byron
Fables of Aesop and La Fontaine
"The Hollow Men," Eliot
"Humor," Yevtushenko
"Mr. Z," Holman
"The Nun's Priest's Tale," Chaucer
"On Being Brought from Africa to America," Wheatley
"The Pilgrim's Progress," Bunyan
"Preludes," Eliot
"Prologue" to The Canterbury Tales, Chaucer
"The Rape of the Lock" and other poems, Pope
"They," Sassoon
"The Unknown Citizen," Auden
"When I Was A Lad," Gilbert
A Focus on Satire - a set of transparencies (JM IMC)
An Evening Wasted With Tom Lehrer - a record (JM IMC)

SUGGESTIONS: The poems listed may be used to teach both satire and form. "African China," "On Being Brought from Africa to America," and "Mr. Z" may also be used in a unit on minority literature.

LITERATURE SHORT STORY

CONCEPT: Man's relationship to his fellow man is expressed both literally and figuratively in short stories.

AIMS: To examine the satire of various short stories

To examine both literal and figurative levels of works of literature

To extend the understanding of the literal and figurative levels of meaning to arrive at archetype and theme and, therefore, to see the relationship of the short story to the individual

To communicate views about the meanings of short stories in written and oral form

To examine man's relationship to his fellow man

To identify such things as pathos, irony, symbolism, mood, imagery, tone, characterization, local color, and dialect in order to understand the levels of meaning in short stories

EMPHASIS: The main reason for teaching the short story in twelfth grade is to teach levels of meaning and to extend the understanding of levels of meaning to the point that students see the relevance of literature to their own experience.

INSTRUCTIONAL MATERIALS:
"All Yankees Are Liars," Knight
"The Ballroom," Sansom
"The Bet," Chekhov
"The Dead," Joyce
"The Doll's House," Mansfield
"The Gentleman from San Francisco," Bunin
"The Garden Party," Mansfield
"Gooseberries," Chekhov
"Mackintosh," Maugham
"The Man of the House," O'Connor
"Old Mr. Marblehall," Welty
"Sophistication," Anderson
"The Verger," Maugham

SUGGESTIONS: The above short stories may be taught for the humanistic dimension they exemplify or for levels of meaning. Since the form of the short story has been taught earlier, it is suggested that form be studied only as it contributes to the discussion of levels of meaning.

LITERATURE — ESSAYS AND NON-FICTION

CONCEPTS: Man's relationship to his fellow man is the object of satire in much non-fiction.

AIMS: To arrive at a definition of satire through the inductive process

To examine the varieties of satiric humor as they appear in various non-fictional forms

To express understandings about satire in written and oral compositions

To examine the satire of modern mass media

EMPHASIS: Students have done some reading of satire previously, but emphasis here is on the study of theories of satire and on close analysis of the techniques of the satirist.

INSTRUCTIONAL MATERIALS:

The Button-Down Mind of Bob Newhart - a record (JM IMC)
Current magazines, newspapers, radio programs, and television programs (Oliphant cartoons, Hoppe columns, etc.)
A Focus on Satire - a set of transparencies (JM IMC)
"A Modest Proposal," Swift
Satire: Theory and Practice, Allen and Stephens
Twisted Tales from Shakespeare, Armour

SUGGESTIONS: The study of satire might lead the student to the writing of original satire or to writing about satire. See the composition curriculum, narrative and expository sections, for more information.

LITERATURE — NOVEL

CONCEPT: Man's relationship to nature and his environment is often expressed in the novel.

AIMS:

To explore, in novel form, the relationship of man to nature and to his physical environment

To understand the techniques used by authors to create psychological novels

To understand the relationship of the psychology of the author to the work he produces

To realize that there are several theories of psychology which may be used in interpreting novels

To make correlations between the psychology of the characters in novels and that of "real" people

To express ideas in oral and written form about a psychological approach to the novel

To explore the effect nature and physical environment have on man

To study elements and techniques of the novel (e.g. characterization, point of view, flashback, naturalism)

EMPHASIS: Students should have the opportunity to study at least one psychological work to gain an understanding of this approach to interpreting literature. Here we look especially at the conflict man has with his physical world.

INSTRUCTIONAL MATERIALS:

*Crime and Punishment, Dostoevski
*Heart of Darkness, Conrad
Return of the Native, Hardy
Wuthering Heights, Bronte

SUGGESTIONS: A similar theme of fear and reversion to the uncivilized state in the jungle is found in Heart of Darkness and O'Neill's play Emperor Jones and Bellow's Henderson, the Rain King. The novels with asterisks lend themselves best to a psychological interpretation.

LITERATURE

POETRY

CONCEPT: Man's relationship to nature and environment is expressed in various poetic forms.

AIMS: To read poetry in a variety of forms and to understand some basic differences among the forms

To study poetic forms and terms (e.g. imagery, epigram, ode, apostrophe, sonnet, lyric, free verse, irony, personification)

To read poetry aloud for enjoyment

To write and speak about poetry

To develop an appreciation of man's relationship to nature

EMPHASIS: Stress is placed at this grade on specific forms of poetry.

INSTRUCTIONAL MATERIALS:

Apostrophe

"Apostrophe to the Ocean," Byron

Ode

"Ode to a Nightingale," Keats
"Ode to the West Wind," Shelley

Sonnet

"America," McKay
"The White City," McKay
"The White House," McKay
"The World is Too Much With Us," Wordsworth

Free Verse

"The Death of a Squirrel in McKinley Park," Barrax
"Epistrophe," Jones
"Patroness," Barrax

Lyric

"Auto Wreck," Shapiro
"A Child's Christmas in Wales," Thomas
"The Cloud," Shelley
"The Darkling Thrush," Hardy
"The Deserted Village," Goldsmith
"Fern Hill," Thomas
"The Great Lover," Brooks

"Hawk Roosting," Hughes
"The Lake Isle of Innisfree," Yeats
"My Heart Leaps Up When I Behold," Wordsworth
"On the Move," Gunn
"The Tables Turned," Wordsworth
"To A Skylark," Shelley
"To A Skylark," Wordsworth

SUGGESTIONS: Although form is stressed at grade twelve, the poems could be grouped several other ways. For instance, the first three sonnet titles and the three free verse titles are by black poets and could be included in a minorities unit. Most of the poems could be used effectively in language study, "Auto Wreck" being a prime example.

LITERATURE — NOVEL

CONCEPT: Man's relationship to a supreme being is often explored in the novel.

AIMS: To explore, in the novel, the relationship of man to a supreme being

To explore man's search for a satisfactory religion

To understand the necessity of a purpose in life

To write about and to discuss the novel as a form

To define allegory and allusion

EMPHASIS: At the twelfth grade the religious or spiritual aspects of these novels should be stressed.

INSTRUCTIONAL MATERIALS:
The Listener, Caldwell
A Portrait of the Artist as a Young Man, Joyce
Siddhartha, Hesse
The Spire, Golding

SUGGESTIONS: A study of the allegory could be made using The Spire and the poem "The Pilgrim's Progress." A Portrait of the Artist as a Young Man is helpful in teaching the stream of consciousness technique. There are also classical allusions in these works.

LITERATURE — DRAMA

CONCEPT: Man's relationship to a supreme being is often presented through tragic drama.

AIMS:

To arrive at an awareness that the human will is often powerless before the onslaught of circumstances

To discuss the relationship of tragedy to contemporary life

To examine the problem of undeserved suffering

To communicate in oral and written form understandings about the nature of tragedy

To examine the extent to which man loses or gains spiritual stature in his response to situations and incidents (especially tragic) which occur to him or to his loved ones

To trace the changes in the concept of tragedy from age to age

EMPHASIS: Each student should become aware of man's attempt to overcome the baffling failures of human beings by establishing a relationship between himself and a supreme being. He should also, during the course of twelfth grade, study the tragedy as a form.

INSTRUCTIONAL MATERIALS:

Agamemnon, Aeschylus
Antigone, Sophocles
J.B., Macleish
The Lark, Anouilh
A Man For All Seasons, Bolt
Murder in the Cathedral, Eliot
Oedipus Rex, Sophocles
St. Joan, G. B. Shaw

SUGGESTIONS:

LITERATURE — POETRY

CONCEPT: Man's relationship to a supreme being is a theme of poetry from biblical times to the present.

AIMS:

To read poetry in a variety of forms and to understand some basic differences among the forms

To read poetry for enjoyment

To develop an appreciation for what several poets understand to be the relationship between man and a supreme being

To understand poetic forms and terms (e.g. sonnet, epic, ode, metaphor, conceit, allegory, lyric, ballad)

To consider the universality of man's search for meaning through a supreme being

To write and speak about ideas concerning man's relationship to a supreme being

EMPHASIS: Forms of poetry receive the emphasis at twelfth grade.

INSTRUCTIONAL MATERIALS:

Ballad

"Rime of the Ancient Mariner," Coleridge

Epic

"Paradise Lost," Milton

Ode

"Ode to the West Wind," Shelley

Lyric

"Crossing the Bar," Tennyson
"Do Not Go Gentle Into That Good Night," Thomas
"Dover Beach," Arnold
"God of the Galaxies," Van Doren
"Immortal Autumn," Macleish
"In Memoriam," Tennyson
"Journey of the Maji," Eliot
"The Old Repair Man," Johnson
"Prospice," Browning
"Psalm 121," the Bible
"To A Skylark," Shelley

Sonnet

"Death Be Not Proud," Donne
"End of the World," Macleish

SUGGESTIONS: Although form may be the approach to these poems, a thematic approach may be more appropriate. For instance, man's view of immortality is the subject of several of these poems.

LITERATURE — SHORT STORY

CONCEPT: Man's relationship to a supreme being is expressed in parable and short story form.

AIMS: To communicate views about the meaning of short stories in written and oral form

To examine man's relationship to a supreme being

To study parable form

To understand the stories on a figurative level

To examine the basis for man's faith

EMPHASIS: The main reason for teaching the short story in twelfth grade is to teach levels of meaning to the point that students see the relevance of the literature to their own experiences.

INSTRUCTIONAL MATERIALS:
"The Book of Job," the Bible
"The Good Samaritan," the Bible (Luke 10:30-37)
"The Hint of an Explanation," Greene
"The Parable of the Sower," the Bible (Matthew 13:3-23)
"The Parable of the Talents," the Bible (Matthew 25:14-30)
"Rich Man and Poor Lazarus," the Bible (Luke 16:19-31)
"The Story of the Siren," Forster

SUGGESTIONS: The Book of Job can well be related to a study of the tragedy J.B.

LITERATURE NON-FICTION

CONCEPT: Man's relationship to a supreme being is expressed in essay form in the Bible.

AIMS: To examine the relationship of man to a supreme being

To determine the techniques of the essay writer

To look at examples of parallel structure as the basis for work on composition techniques

To introduce the essay as a literary form

EMPHASIS: The techniques of the essayist are stressed as part of the composition process.

INSTRUCTIONAL MATERIALS: "But the Greatest of These Is Charity," the Bible (Corinthians 1:13)
"The Ideal Wife," the Bible (Proverbs 31:10-31)

SUGGESTIONS: The work with the essay here may be either thematic or combined with the composition unit on the essay.